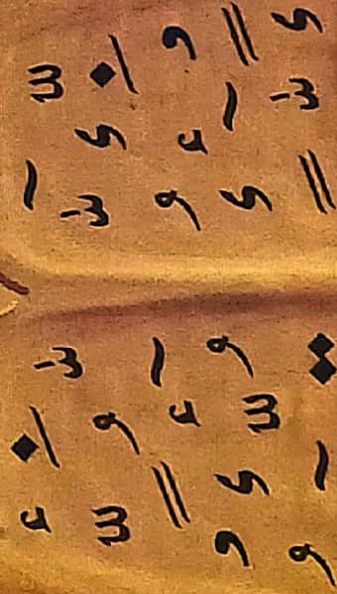


Key To Tajweed

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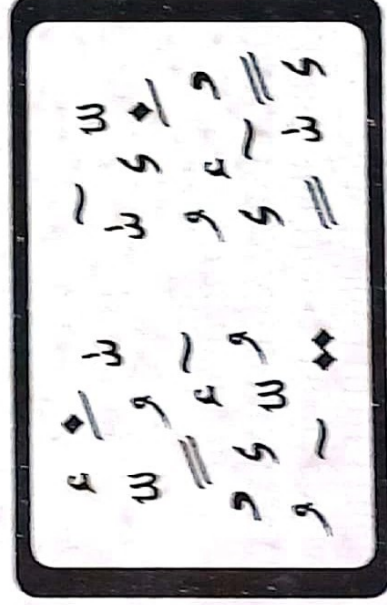
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MUJLISUL ULAMA OF SOUTH AFRICA



Key To Tajweed

مفتاح التجويد



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Introduction

The Significance of Tajweed

The Qur'an Majeed records the following dua which was made by Hazrat Nabi Ibraheem ؑ:

"O our Rabb! Raise in them, from among them (i.e. the Arabs), a Nabi who will recite to them Your aayaat' who will teach them the Kitaab² and Hikmah³ who will purify them. Verily, You are the Majestic, the Wise."

(Surah Baqarah, Aayat 129)

In this Gracious Aayat (verse) the Quran Shareef outlines three very important functions which Rasulullah ﷺ had to render. These three functions of Rissalat are:

1. Tilaawat or recitation of the Qur'an Majeed.
2. Ta'leem or teaching the meaning of the Qur'an Majeed.
3. Tazkiyah or purification and reformation of mankind.

This aayat thus brings out the great importance and significance of Qur'an Tilaawat which is an Ibaadat⁴ of the highest merit. Correct Tilaawat⁵ of the Qur'an Majeed is dependent on the knowledge of Tajweed which is specifically stated in the following Qur'anic aayat:

"And, recite the Quran with Tarteel."

(Surah Muzzammil, Aayat 4)

Hazrat Ali ؑ said in the explanation of this aayat:

It means the beautiful recitation of the words and the knowledge of the wuqoof (stops and pauses) of the Qur'an.

- | | |
|-------------------|------------------------------|
| 1. (i.e. Verses). | 2. (i.e. the Qur'an Kareem). |
| 3. Wisdom. | 4. act of worship. |
| | 5. Recital. |

Hazrat Zaid Bin Thaabit ؓ said:

"Verily, Allah loves that the Qur'an be recited in the style in which it was revealed."

This Tarteel and this style are dependent on the knowledge of Tajweed. Thus, correct and beautiful recitation of the Qur'an Majeed is not possible without the acquisition of the knowledge of Tajweed. This demonstrates the significance and essentiality of the knowledge of Tajweed. In spite of its tremendous importance, this Qur'anic branch of knowledge has been sorely neglected. Muslims have and are showing gross neglect towards this important branch of knowledge. Imaam Jazri (Ra.) said:

"He who does not recite the Quran with beauty (i.e. with Tajweed) is a sinner."

Literally Tajweed means to beautify; to adorn. In the context of Tilaawat it means that branch of Islamic knowledge which teaches the rules which enable one to recite the Qur'an Majeed correctly and beautifully. The Ulama of Islam have written volumes upon volumes, explaining the knowledge of Tajweed in great detail. The attention and devotion which the great and noble authorities of the Deen accorded this branch of Shar'i Knowledge illustrates the significance of Tajweed.

The Ahadith of Rasulullah ﷺ are replete with narrations expounding the great significance of Tilaawat of the Qur'an Majeed. To cite just one such narration, Rasulullah ﷺ said:

"Whoever recites one harf (letter) of the Kitaab of Allah, acquires (the thawaab" of) a virtuous deed; each such deed multiplies (in reward) tenfold. I do not say that اَلَمْ is One harf. But, Alif is a harf; Laam is a harf; and Meem is a Harf."

Thus, the recitation of the single word اَلَمْ consisting of three huroof (letters) results in a reward of thirty virtuous acts. Since Tilaawat or correct Tilaawat which occasions the Love of Allah, depends on Tajweed, the significance of the latter will be understood

1. (i.e. Reward).

and appreciated.

In spite of the tremendous importance and great significance of Tajweed, this branch of Qur'anic Knowledge is vastly neglected. It is of the utmost importance that Ilmut Tajweed (the Knowledge of Tajweed) be assigned greater consideration in Madrassahs. The child should be taught to recite the Qur'an Majeed with Tajweed from the very beginning. In this regard a great duty devolves upon the Ustaad to endeavour that the Qur'an is correctly imparted to the child. Very little care to Tajweed is given when instructing children in learning the Qur'an Majeed. This is indeed a dismal attitude.

It is observed that even in many Hifz classes where children are trained to become Haafizul Qur'an" no due consideration is given to teach Tajweed. The child merely swots the aayaat (verses) without reciting with Tajweed. In very many cases, recital is with deplorable inaccuracies. The emphasis is only on learning to memorise the Qur'an while correctness and the rules of beauty are all discarded. The disastrous consequences of this neglect of Tajweed manifest themselves during the recitation of most Huffaaz in Taraweeh Salaat. It is therefore imperative that Madrassah Ustaads accord greater attention to Tajweed.

The actual aim of acquiring the Knowledge of Tajweed is the obtainal of Allah's Pleasure since Allah Ta'ala loves that the Qur'an Majeed be recited in the ways and styles in which it was revealed. Such ways and styles were taught by Rasulullah ﷺ to the Sahaabah. The illustrious Ulama of Islam have simplified it much for the Ummah by arranging the Knowledge of Tajweed in a systematic branch of knowledge enabling us to acquire it with relative ease. Insha'Allah, this small work rendered by the Mujlisul Ulama of South Africa will assist in the acquisition of a basic knowledge of Tajweed. It will assist you to recite the Qur'an correctly and beautifully, enabling you to obtain Allah's Pleasure. Furthermore, the practical aspect (mashq) of this branch of Deeni Knowledge (i.e. Ilmut Tajweed) will be further enhanced if carried out under the guidance of a qualified Ustaad or tutor.

1. (committing the en'ire Qur'an to memory).

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

نَحْمَدُهُ وَنُصَلِّي وَنُسَلِّمُ عَلَى سَيِّدِنَا مُحَمَّدٍ خَاتَمِ النَّبِيِّينَ

The Meaning Of Some Terms

FATHAH is a small stroke appearing on top of a letter.

A Fathah is also known as Zabar, e.g. **سَ**

KASRAH is a small stroke appearing at the bottom of a letter.

A Kasrah is also known as Zer e.g. **سِ**

DHAMMAH is a comma-like sign appearing on top of a letter.

A Dhammah is also known as Pesh, e.g. **سُ**

TANWEEN refers to two Fathah, two Kasrah and two Dhammah, e.g. **— — —**

JAZAM is a crescent—like sign appealing on top of a letter.

A Jazam is also known as Sukoon.

SAAKIN is a letter with a Jazam, e.g. **نْ** Thus **نْ** is called Noon Saakin and **مْ** is called Meem Saakin.

TASHDEED is a small w-like sign appearing on top of a letter.

MUSHADDAD is letter with a Tashdeed. Thus **نّ** is called Noon Mushaddad and **مّ** is called Meem Mushaddad.

Definition Of Tajweed

Tajweed is that branch of Knowledge which enables one to pronounce correctly the letters of the Arabic alphabet with all their qualities.

Purpose Of Tajweed

The purpose of Tajweed is to recite the Holy Qur'an correctly in the manner taught by Rasulullah ﷺ.

The Position Of Tajweed

The learning of Tajweed is Fardh (Compulsory) upon all those who recite the Holy Qur'an.

The Fundamentals Of Tajweed

Tajweed has four fundamentals (essential parts which constitute the Knowledge of Tajweed), viz.

1. To learn the Makhaarij of the Huroof (letters).
2. To recognise the qualities of the Huroof.
3. To recognise the various rules which arise as a result of joining the letters.
4. To study the subject of Tajweed at the hands of qualified Ustaads.

The Stages Of Qiraat In Tajweed

There are three stages of Qiraat with regard to Tajweed. These are:

1. TARTEELL **تَرْيِيل** — To recite slowly with care and dignity.
2. HADR **حَذَر** — To recite quickly, observing the rules of Tajweed while reciting in this manner.

3. TADWEER تَدْوِير — To recite at a medium pace, i.e. not too quickly nor too slowly. This is the stage between Tarteel and Hadr.

N.B. It should be noted that if in reciting quickly the rules of Tajweed are not observed, such recitation will be known as IDMAAJ اِدْمَاج. It is not permissible to recite in this manner, viz., Idmaaj

لَٰحِن

Lahn means "an error" There are two kinds of Lahn in Tajweed, viz.,

1. LAHN JALI لَٰحِن جَلِيّ
2. LAHN KHAFI لَٰحِن خَفِيّ

لَٰحِن جَلِيّ

Lahn Jali means to substitute one letter for another (e.g. ء for ع or س for ث) or to recite a Mutahar—rik مُتَحَرِّك as a Saakin سَاكِن; or to increase or decrease a letter, One who commits Lahn Jali commits sin.

لَٰحِن خَفِيّ

Lahn Khafi means to recite a letter without observing some of its beautiful qualities.

lahn Khafi should not be committed as there is the danger of sin in it as well.

Isti-Aazah And Bismillaah

Isti-aazah اِسْتِيعَاذَه means to recite: اَعُوْذُ بِاللّٰهِ مِنَ الشَّيْطَانِ الرَّجِيْمِ

Bismillaah بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِيْمِ means to recite

It is necessary to recite Isti—aazah before beginning to recite the Qur'an.

It is essential to recite Bismillaah at the beginning of every Surah of the Quran excepting Surah Taubah.

It is optional to recite Bismillaah when beginning to recite the Qur'an at any place other than the beginning of a Surah. But it is preferable to recite it.

The Ways Of Reciting Isti-aazah, Bismillaah And A Surah

When reciting Isti-aazah, Bismillaah, and a Surah four forms develop. These are:

- | | |
|---------------------------|--------------------------------|
| 1. FASLKUL | فَضْلُ كُلِّ |
| 2. WASL KUL | وَضْلُ كُلِّ |
| 3. WASL AWWAL-FASL THAANI | وَضْلُ اَوَّلِ فَضْلٍ ثَانِي |
| 4. FASL AWWAL-WASL THAANI | وَفَضْلُ اَوَّلِ وَضْلٍ ثَانِي |

Fasl Kul

Fasl Kul means to pause after having recited Isti-aazah, and to pause again after having recited Bismillaah.

Wasl Kul

Wasl Kul means not to pause after Isti-aazah nor after Bismillaah.

Wasl Awwal-Fasl Thaani

Wasl Awwal—Fasl Thaani means to recite Isti—aazah and Bismillaah without pausing between them, but pausing after Bismillaah and then commencing the Surah after this pause.

Fasl Awwal-Wasl Thaani

Fasl Awwal—Wasl Thaani means to pause between Isti—aazah and Bismillaah, and NOT pausing after Bismillaah

The Forms Of Commencing The Recitation Of A Surah After Completing The Recitation Of One Surah

When the recitation of one Surah has been completed and it is intended to begin the recital of another Surah immediately thereafter, four forms or ways are possible, as follows:

1. FASL KUL
2. WASL KUL
3. FASL AWWAL-WASL THAANI
4. WASL AWWAL-FASL THAANI

Fasl Kul

Fasl kul means to pause after completing the recitation of the Surah, and to pause again after reciting Bismillaah. The other Surah will be recited after the pause which follows Bismillaah

SURAH — pause BISMILLAAH — pause — SURAH

Wasl Kul

Wasl Kul means to recite a Surah Bismillaah and another Surah without pausing after the first Surah or after Bismillaah.

SURAH— no pause BISMILLAAH — no pause— SURAH

Fasl Awwal-Wasl Thaani

Wasl Awwal-Fasl Thaani means to pause between the first Surah and Bismillaah, and NOT pausing after Bismillaah and the beginning of the next Surah.

SURAH —pause BISMILLAAH — no pause— SURAH

Wasl Awwal-Fasl Thaani

Wasl Awwal-Fasl Thaani means to recite Bismillaah immediately after completing the Surah (i.e. without pausing between the Surah and Bismillaah) and pausing after Bismillaah, before starting the next Surah.

N.B. — This fourth form, viz., Wasl Awwal-Fasl Thaani is not permissible.

While reciting the Qur'an, if one happened to talk, Isti-aazah should again be recited before reciting the Qur'an again.

Arabic Names Of The Teeth

Before proceeding to the section dealing on the MAKHAARIJ مَخَارِج it is necessary to explain the Arabic terms for the teeth in the mouth as these play an important role in the Makhaarij of the letters.

Normally there are thirty-two teeth in the human mouth. In Arabic they are known as follows:

1. THANAAYA ULYA ثَنَاءَا عُلْيَا — the upper two front teeth.
2. THANAAYA SUFLAA ثَنَاءَا سُفْلَى — the lower two front teeth.
3. RUBAA-IYAAT رُبَاعِيَّات — the four teeth immediately adjoining the Thanaaya Ulya and Thanaaya Suflaa, i.e. one tooth on each side. The Rubaa—yiaat are also known as QAWAATI' قَوَاطِعْ
4. ANYAAB أَنْيَاب — the four sharp teeth immediately adjoining the Rubaa—yiaat — two on top and two at the bottom. The Anyaab are also known as KAWAASIR كَوَاسِرْ

5. DHAWAA-HIK ضَوَاجِك — the four teeth immediately adjoining the Anyaab.
6. TAWAA-HIN طَوَاجِن — the twelve teeth immediately adjoining the Dhawaa—hik. There are three Tawaa—hin on each side of the Dhawaa-hik.
7. NAWAA JIZ نَوَاجِذ — the four last teeth adjoining the Tawaa—hin.

Adhraas أَضْرَاس

The teeth known as the Dhawaa—hik, Tawaa—hin and Nawaa—jiz are collectively called ADHRAAS, which total twenty teeth.

Makhaarij Of Huroof

HUROOF حُرُوف means the letters of the Arabic alphabet. The singular of Huroof is HARF (i.e. one letter).

Definition Of Makhaarij مَخَارِج

(Makhaarij is plural; Makhraj مَخْرَج is singular).

The place where the Harf originates from is called MAKHRAJ.

Definition Of Harf حَرْف

The sound which issues from the Makhraj is called HAREF.

The Makhaarij

There are seventeen Makhaarij for the Huroof, i.e. the letters of the Arabic alphabet originate from seventeen places.

The Location Of The Seventeen Makhaarij

The seventeen Makhaarij are located in five places as follows:

1. JAUFÉ-DAHN جَوْفِ دَهْن or the centre of the mouth.
2. HALQ حَلَق or the throat.
3. LISAAN لِسَان or the tongue.
4. THE LIPS.
5. KHAISHOOM خَيْشُوم or the nasal cavity.

The Makhaarij Located In The Interior Of The Mouth (Jaufe Dahn)

The Makhaarij of the letters of Madd مَد (known as Huroof-e-Madd) is Jaufe-Dahn. There are three letters known as Huroof-e-Madd viz. ا و ي حُرُوف مَد.

N.B. — These three Huroof will be known as Huroof-e-Madd only when.

the Alif ا is preceded by a Fathah فَتْحَه

the Waaw و is preceded by a Dhammah ضَمَّة

the Yaa ي is preceded by a Kasrah كَسْرَة

Makhaarij Located In The Halq (Throat)

The Halq is divided into three sections as follows:

AQSAA-E-HALQ أَقْصَى حَلَق or the end of the throat (towards ? the mouth). This is the Makhraj of ه ء

WASTE-HALQ وَسْطِ حَلَق or the centre of the throat. This is the Makhraj of ح ع

ADNAA-E-HALQ أَدْنَى حَلَق or the beginning of the throat

? (lowest part of the throat). This is the Makhraj of خ غ

The above-mentioned six Huroof, viz ح خ ع غ which issue from the throat are known as HUROOF-E-HALQ حُرُوفِ حَلْقِيّ

The Makhaarij Located On The Lisaan (Tongue)

- (a) AQSAA-E-LISAAN أَقْصَى لِسَانٍ (or the end of the tongue at the back of the mouth) and the palate is the Makhraj of ق
- (b) AQSAA-E-LISAAN and the palate (i.e. the Makhraj of thee), but slightly more towards the mouth, is the Makhraj of ك These two letters, viz. ق ك are known as HUROOF-E-LAHWIYYA حُرُوفِ لَهْوِيَّة
- (c) WASTE-E-LISAAN وَسَطِ لِسَانٍ (or the centre of the tongue) and the palate is the Makhraj Of ج ش ي when it is not Madd. There are two letters known as HUROOF-E-LEEN, viz., Yaa Saakin ي and Waaw Saakin و when preceded by a Fathah.
These three letters ج ش ي and are known as HUROOF-E-SHAJARRIYAH حُرُوفِ شَجَرِيَّة
- (d) HAAF-E-LISAAN حَافَةِ لِسَانٍ (or the side or sides of the tongue) and ADHRAAS-E-ULYAA أَضْرَاسُ غُلْيَا (i.e. the upper back teeth — the upper layer of Dhawaa-hik, Tawaa—hin and Nawaa—jiz) — with the Haaf-e-Lisaan touching either the right or the left side of the Adhraas, is the Makhraj of the ض.
- (e) KANAARA-E-LISAAN كِنَارَةِ لِسَانٍ (or the side of the tongue) together with a portion of HAAF-E-LISAAN rising towards the palate and touching the gums of the teeth, Thanaaya, Rubaa-iyaa, Anyaab and Dhawaa-hik either on the left or the right side, is the Makhraj of ل
- (f) KANAARA-E-LISAAN (side of the tongue) together with

a portion of HAAF-E-LISAAN rising towards the palate and touching the gums of the teeth, Thanaaya, Raubaa-iyaa, and Anyaab, is the Makhraj of ن.

- (g) Very close to the Makhraj of Noon ن with the inside of the tongue also employed, is the Makhraj of Raa ر and Laam ل belong to the group of letters known as HUROOF-E-ZALQIYYAH حُرُوفِ ذَلْقِيَّة (or HROOF-E-TARFIYYAH حُرُوفِ طَرْفِيَّة. There are six letters of Zalqiyyah, viz ف ر م ن ل ب.
- (h) Tip of the tongue and the gums of the Thanaaya Ulyaa, is the Makhraj of ط د ت.
These three letters are known as HUROOF-E-NAT-IYYAH حُرُوفِ نَطْعِيَّة.
- (i) Tip of the tongue and the edge of Thanaaya Ulyaa, is the Makhraj of ظ ث.
These three letters are known as HUROOF-E-LATHWIYYAH حُرُوفِ لَثْوِيَّة.
- (j) Tip of the tongue and tile edge of Thanaaya Suflaa along with the Thanaaya Ulyaa touching the Thanaaya Suflaa, is the Makhraj of ز س ص.
These three letters are known as HUROOF-E-SAFEERIYAH حُرُوفِ صَفِيرِيَّة.

The Makhaarij Located On The Lips

- (a) The centre of the lower lip meeting the edge of Thanaaya Ulyaa, is the Makhraj of ف
- (b) The meeting of both lips is the Makhraj of Baa ب Meem م and Waaw و Madd Leen.
The difference between the Baa ب and Meem م on the one side and the Waaw و Madd Leen مَدْلِيْن on the other is that in

the Makhraj of the Waaw Madd Leen will be the Sifat (Quality) of INFITAAH whereas in the Baa and the Meem the Sifat of INTIBAAQ is to be found.

INFITAAH **اِنْفَاتَحَ** means that when the lips meet the centre will remain slightly open.

INTIBAAQ **اِنْطَبَقَ** means the complete meeting of the lips — no gap remaining.

These four letters, viz. **و ب م ف** are known as HUROOF-E-SHAFAWIYYAH **حُرُوفِ شَفَوِيَّةٍ**

The Makhraj Located In The Khaishoom (Nose)

The letters of Ghunnah **غُنَّةٌ** viz. Noon Saakin **نْ** and Tanween **ـً ـٍ ـٌ** in the state of Idghaam Bil Ghunnah **اِدْغَامًا بِالْغُنَّةِ** and Ikhhafaa **اِخْفَاءٌ** as well as Meem Mushaddad **مّ** and Noon Mushaddad **نّ** originate in the nose.

Summary Of The Seventeen Makhaarij

Location	Number of Makhaarij
1. Jaufe Dahn (Interior of mouth)	1 Makhraj
2. Halq (Throat)	3 Makhraj
3. Lisaan (Tongue)	10 Makhraj
4. Lips	2 Makhraj
5. Khaishoom (Nasal Cavity)	1 Makhraj
	17 Makhaarij

The Sifaat Or The Qualities Of Huroof

(Sifat **صِفَة** Singular — Sifaat **صِفَات** Plural)

Definition

Sifat is a quality which is peculiar to a Harf. It is that quality or manner which attaches itself to the Harf (letter) when it (the Harf) proceeds from its Makhraj. For example: the *whistling sound* which is heard when the Seen **س** and the Swaad **ص** are pronounced from their Makhaarij; the *flat or soft note* which accompanies the Thaa **ث** and the Haa **هـ** when these proceed from their Makhaarij.

Number Of Sifaat

There are seventeen Sifaat which are divided into two classes as follows:

1. SIFAATE MUTAZAAD-DAH **صِفَاتُ مُتَزَادَةٍ دَاهٍ**

In this class there are 10 Sifaat.

2. SIFAAT-E-GHAIR MUTAZAAD-DAH **صِفَاتٌ غَيْرُ مُتَزَادَةٍ دَاهٍ**

In this class there are 7 Sifaat.

The Sifaate Mutazaad-Dah

The following are the names of the ten Sifaate Mutazaad—dah:

Jahr	جَهْرٌ	Hams	هَمْسٌ
Shiddat	شِدَّةٌ	Rakhaawat	رَخَاوَةٌ
Isti'laa	اِسْتِعْلَاءٌ	Istifaal	اِسْتِفْآلٌ
Itbaaq	اِطْبَاقٌ	Infitaah	اِنْفِتَاحٌ
Izlaaq	اِذْلَاقٌ	Ismaat	اِصْمَاتٌ

The Sifaate Ghair Mutazaad-Dah

The following are the names of the seven Sifaate Ghair Mutazaad-dah.

Safeer	صَفِيرٌ	Takraar	تَكَرَّارٌ
--------	----------------	---------	-------------------

Qalqalah	قَلْقَلَةٌ	Tafash-shee	تَفَشِي
Leen	لَيْن	Isti-taalah	اِسْتِطَالَةٌ
Inhiraf	اِنْحِرَاف		

Sifaate Mutazaad-Dah

(1) Jahr

Jahr means to pronounce the Harf with such force that the breath stops in the Makhraj of that Harf and there is a high note in the sound. There are nineteen letters of Jahr, which could be memorised with ease in the following combination:
ظَلَّ قَوْرُ بَيْضٍ اِذْ غَزَا جُنْدٌ مُطِيعٌ

(2) Hams

Hams is the opposite of Jahr. The Harf emerges from its Makhraj without force, permitting the breath to linger on. A dull or flat note accompany the Harf; There are ten letters of Hams combined in the following sentence: فَحَتُّهُ شَخْصٌ سَكَّتْ

(3) Shiddat

Shiddat means "force" and it has a meaning similar to Jahr. However, there is a slight difference between Jahr and Shiddat. In Jahr the breath finishes off as a result of the letters themselves, and in Shiddat the breath breaks because of the force of the sound. So in Jahr the "force" is in the Huroof and in Shiddat the "force" is in the sound or the voice. There are eight letters of Shiddat as follows: اَجْدَ قَطُّ بَكَّتْ

(4) Rakhaawat

Rakhaawat is the opposite of Shiddat. It has a similar meaning to Hams, the difference being that in Hams the dull or flat note is

the result of the Huroof themselves and in Rakhaawat it is the result of the voice or sound. There are sixteen letters of Rakhaawat combined as follows. شَخْصٌ سَاحِفٌ هَوَزٌ تُخَذُ صَطْعٌ

(5) Isti'laa

Isti'laa means "to rise". When the letters of Isti-laa are pronounced the tongue rises towards the palate. There are seven letters of Isti-laa: خُصَّ صَغُطٌ قَطَّ

(6) Istifaal (opposite of Isti-laa)

Istifaal means "to descend". When the letters of Istifaal are pronounced the tongue does not rise upwards. There are twenty-two letters of Istifaal. They are contained in the following combination:

ثَبَّتْ عِزُّ مَنْ يُجَوِّدُ حَرْفُهُ اِذْ سَلَّ شَكَا

(7) Itbaaq

Itbaaq means "to join". When the Huroof of Itbaaq are pronounced the tongue meets up with the palate. There are four letters of Itbaaq: صَادُ ضَادُ طَاءُ ظَاءُ

(8) Infitaah

Infitaah is the opposite of Itbaaq. It means "to separate". When the Huroof of Infitaah are pronounced the tongue remains sufficiently separated from the palate to allow the breath to escape from the interior of the mouth. There are twenty-five letters of Infitaah, viz. the twenty-five letters besides the four Huroof of Itbaaq.

(9) Izlaaq

Izlaaq means "to sharpen". The letters of Izlaaq are pronounced from the tips of the tongue and lips. There are six letters of Izlaao

as follows: فَرَمِنْ لَبِّ

(10) Ismaat

Ismaat is the opposite of Llaaq. It means "to prevent". The letters of Ismaat are not pronounced from the ends of the tongue and lips. There are twenty-three letters of Ismaat, viz, all the letters of the Arabic alphabet excluding the six Huroof of Llaaq.

Sifaate Ghair Mutazaad-Dah

(1) Safeer

Safeer means a slight whistling sound which accompanies the letters when pronounced. There are three Huroof of Safeer as follows: ز س ص

(2) Qalqalah

Qalqalah means "to shake or to move". When the letters of Qalqalah are pronounced in the Saakin state, a slight rebound (or echoing sound) of the Harf results. Care should be taken that the "shaking" of the Harf should not be to the extent that a Harkat (Fathah, Kasrah or Dhammah) or Tashdeed is produced. There are five letters of Qalqalah قُطْبُ جَدِّ

(3) Leen

Leen means "softness". It means the pronouncing of the letters of Leen with much softness (without any force or emphasis). The letters of Leen are ر ي preceded by a Fathah.

(4) Inhiraaf

Inhiraaf means "to return". It means to return the side of the

tongue towards the upper side of the tongue when pronouncing the letters of Inhiraaf. There are two Huroof of Inhiraaf, viz., ر ل

(5) Takraar

Takraar means "to repeat". It means to pronounce the Harf in such a manner that the tongue "shudders" so as to resemble a repetition of the Harf, but in actual fact there is no repetition of the letter. There is only one Harf of Takraar, viz., راء ر

(6) Tafash-shi

Tafash-shi means "to spread out". It refers to the spreading of the breath or air in the mouth when the letter of Tafash-shi is pronounced. The Quality of Tafash-shi applies to only Sheen ش

(7) Istitaalah

Istitaalah means "to stretch out". It means to employ the sound all along HAAFE-E-LISAAN (upturned side of the tongue), from the beginning to the end, when the Harf of Istitaalah is pronounced. The Quality of istitaalah is peculiar to only Dhwaad ض

The Forceful And The Weak Sifaat

With regard to "force" and "weakness", the Sifaat of Huroof are divided into two classes, viz.,

1. SIFAATE QAWIYYAH صِفَات قَوِيَّة (the Qualities of Force).
2. SIFAATE DHA-IFAH صِفَات ضَعِيفَة (the Qualities of Weakness).

Of the seventeen Sifaat explained above, ten are Sifaate

Qawiyyah and seven are Sifaate Dha-ifah. The following are the Sifaate Qawiyyah.

JAHR, SHIDDAT, ISTI'LAA, ITBAAQ, ISMAAT, SAFEER, QALQALAH, INHIRAAE, TAFASH-SHI, ISTITAALAH

The following are the Sifaate Dha-ifah

HAMS, RAKHAAWAT ISTIFAAL, INFITAAH, IZLAAQ, LEEN AND TAWAS-SUT.

Tafkheem, Tarqeeq And Mushtarak

Tafkheem تَفْخِيم (Emphasis in enunciation)

Tafkheem literally means "to magnify". In Tajweed, Tafkheem means to emphasise in the enunciation or pronunciation of the Harf, i.e. to make the sound of the Harf "long" and "broad".

Tarqeeq تَرْقِيق

Tarqeeq literally means "to make fine or thin". In Tajweed, Tarqeeq means to pronounce the Harf without emphasis so that the pronunciation is effected to produce "thinness" in the sound.

Mushtarak مُشْتَرَك

Mushtarak refers to such Huroof which are sometimes pronounced with the quality of Tafkheem and sometimes with Tarqeeq.

1. Tawas-sut. تَوَاسُط is a quality in between JAHR and HAMS. There is neither too much force nor much weakness in the sound. There are five letters of Tawas-sut لَنْ غَمْرُ

The Huroof Of Tafkheem And The Stages Of Tafkheem

All the Huroof of ISTI-LAA, viz. خُصَّ ضَغُطِ قَطْ are letters of Tafkheem. These Huroof—whether they have Dhammah, Fathah, Kasrah or Saakin—are always pronounced with Tafkheem.

There are five stages of Tafkheem as follows:

First Stage

This is the highest stage of Tafkheem. This stage will apply when the letters of Isti—laa have a Fathah followed by an Alif, قَالَ طَالَ

Second Stage

This stage will apply when the letters of Isti-laa have a Fathah, but are not followed by an Alif, انْطَلَقَ خَلَقَ

Third Stage

In this stage the letters of Isti'laa have a Dhammah, e.g. مَحِيطٌ، بَرَقَ

Fourth Stage

The letters of isti'laa in this stage will be Saakin, e.g. يَضْرِبُ يَقْطَعُ

Fifth Stage

In this stage the letters of Isti-laa have a Kasrah, e.g. ظَلَّ قَرَطَاسَ

The Huroof Of Tarqeeq

All the letters of ISTIFAAL, viz. خَرَفَهُ إِذْ سَلَّ شَكَا، ثَبَّتْ عِزُّ مَنْ يُجَوِّدُ excluding Alif, Laam and Raa, are letters of Tarqeeq.

The Mushtarak Huroof

The quality of Mushtarak affects three letters, viz., ال ر

Alif

- (a) An Alif will be pronounced with Tafkheem if it is preceded by a letter of Tafkheem, e.g. طَال
- (b) An Alif will be pronounced with Tarqeeq if it is preceded by a letter of Tarqeeq, e.g. زَالَ

Laam

- (a) A Laam ل besides the Laam ل which appears in the word اللَّهُ is always pronounced with Tarqeeq.
- (b) If the Laam in the word اللَّهُ is preceded by a Fathah or a Dhammah, it will be pronounced with Tafkheem, e.g. وَاللَّهُ عَلَيْهِ اللَّهُ
- (c) If the Laam in the word اللَّهُ is preceded by a Kasrah, it will be pronounced with Tarqeeq, e.g. بِاللَّهِ
- (d) The quality of Tafkheem Or Tarqeeq will apply to both Laam in the word اللَّهُ i.e. if the first Laam is pronounced with Tafkheem the second will be read with Tafkheem, and if the first Laam is pronounced with Tarqeeq the second Laam will also be pronounced with Tarqeeq.

Raa

- (a) A Raa ر will be pronounced with Tafkheem in the following instances:
 - (i) If the Raa has a Fathah, e.g. رَبَّنَا
 - (ii) If the Raa has a Dhammah, e.g. رَزَقْنَا
 - (iii) The Raa is Saakin preceded by a Fathah, e.g. رَبُّنَا
 - (iv) The Raa is Saakin preceded by a Dhammah, e.g. فَرَقَانِ وَلَا تَرْهَقْنِي

- (v) The Raa is Saakin preceded by a Kasrah, in another word, e.g. رَبِّ ارْجِعُونِ
- (vi) The Raa is Saakin preceded by a Kasrah Aardhi¹, e.g. إِنْ ارْتَبْتُمْ، أَمْ ارْتَابُوا
- (vii) A letter of Isti-laa appears after a Raa Saakin in the same word, e.g. قُرْطَاسٌ، مِرْصَادٌ، فِرْقَةٌ
- (b) A Raa with a Kasrah is always Pronounced with Tarqeeq, e.g. رَجَالٌ
- (c) A Raa Saakin preceded by a Kasrah Asli كَسْرُهُ أَصْلِي (an Original Kasrah) and Not followed by a letter of Isti'laa is pronounced with Tarqeeq, e.g. أَنْذِرْ، مِرْيَةَ فِرْعَوْنَ
- (d) A Raa Saakin preceded by a Yaa Saakin, is pronounced with Tarqeeq, e.g. قَدِيرٌ، خَيْرٌ، بَصِيرٌ
- (e) (i) The Raa in the word فِرْقٍ could be pronounced with either Tafkheem or Tarqeeq.
(ii) The Raa preceded by a letter of Isti-laa could be pronounced with either Tafkheem or Tarqeeq in the state of WAQF (stopping), e.g. أَدْخُلُوا مِصْرَ عَيْنِ الْقَطْرِ وَقِفْ

However, Tafkheem is preferable in the Raa of the word مصر because of the Fathah on it. And, Tarqeeq is preferable in القَطْرِ because of its Kasrah.

(f) Raa Mushaddad

For the purposes of Tafkheem and Tarqeeq a Raa Mushaddad will be considered as a single Raa. Whatever quality is applicable to the first Raa will hold good for the second Raa. If the first Raa is pronounced with Tafkheem, the second Raa will also be pronounced with Tafkheem, and if the first Raa is pronounced with Tarqeeq, the second

1. Kasrah Aardhi كَسْرُهُ عَارِضِي is a Kasrah which is not original. It appears when one word is joined to another. In the above example the Noon was originally Saakin and the Meem was also Saakin.

Raa will also be pronounced with Tarqeeq. This rule applies in the state of Waqf. In the state of Waqf if before the Raa Mushaddad there is a Fathah or a Dhammah, then both Raa will be pronounced with Tafkheem, e.g. فَرَّ، جَرَّ and, if in the state of Waqf there is a Kasrah before the Raa Mushaddad, both Raa will be pronounced with Tarqeeq, e.g. لَيْسَ الْبِرُّ. In the state of Wasl a different rule will apply to Raa Mushaddad. In Wasl, the first Raa will be subservient to the second Raa. Thus, if on the Raa is a Fathah or Dhammah, both will be pronounced with Tafkheem, e.g. بَرَّ، صَرَّ and, if on the Raa is a Kasrah, both will be pronounced with Tarqeeq, e.g. ذَرَّى

(g) In the case where a Raa Saakin is preceded by a Saakin letter, the Harkat of the letter preceding the Saakin letter will be considered for Tafkheem or Tarqeeq purposes. Therefore,

(i) if the Harkat is a Fathah or a Dhammah, the Raa will be pronounced with Tafkheem, e.g. فَجَّرَ، خُسَّرَ (in the state of Waqf)

(ii) If the Harkat is a Kasrah, the Raa will be pronounced with Tarqeeq, e.g. جَجَّرَ (in Waqf)

(iii) the Raa Saakin the word, إِذَا يَسَّرَ (in the state of Waqf) could be pronounced With either Tafkheem or Tarqeeq.

(h) RAA OF IMAALAH رَاءُ إِمَالَةٍ

Imaalah means to pronounce an Alif so that its sound resembles the sound of Yaa ي and to pronounce a Fathah to resemble the sound of Kasrah.

According to the Qiraat of Imaam Hafs (Rah.), Imaalah applies to only the Raa contained in the word مَجْرِيهَا

(i) RAA MURAAM-MAH رَاءُ مُرَامَةٍ

Raa Muraam-mah is a Raa in the state of WAQF BIRRAUM وَقَفَ بِالرَّوْمِ This will be explained in the section dealing with

WAQF. A Raa Muraam-mah is pronounced according to the Harkat appearing with it. If a Kasrah appears, Tarqeeq will be pronounced, e.g. وَالْفَجَرِ

And if a Dhammah appears, Tafkheem will apply, e.g. مُتَمَيِّرٍ

(j) RAA OF ISHMAAM إِشْمَامٍ

Ishmaam will be explained in the section dealing with Waqf. The Raa of Ishmaam will be subject to the letter preceding it. If the preceding letter is Maftooh (with a Fathah) or Madhmoom (with a Dhammah), it (the Raa Ishmaam) will be pronounced with Tafkheem, e.g. قَدَّرَ، أُمُورَ. If the preceding letter is Maksoor مَكْسُور (with Kasrah) or a Yaa Saakin, the Raa Ishmaam will be pronounced with Tarqeeq.

Noon Saakin And Tanween

NOON SAAKIN is a NOON with a JAZM, viz نْ

TANWEEN refers to TWO FATHAH ً, TWO DHAMMAH ٍ and TWO KASRAH ِ

The Rules Of Noon Saakin And Tanween

There are FOUR rules regarding Noon Saakin and Tanween, viz.

Izhaar	إِظْهَارَ	Iqlaab	إِقْلَابَ
Idghaam	إِدْغَامَ	Ikhfaa	إِخْفَاءَ

Izhaar

Izhaar is to pronounce a Harf from its Makhraj without Ghunnah (i.e. without pronouncing through the nose). There are six letters of Izhaar, viz. ه ح خ ع غ

These letters are also known as HUROOF-E-HALQI. If after Noon Saakin or Tanween there appears any one of the six letters of

Izhaar, the Noon Saakin or the Tanween will be pronounced with IZHAAR, e.g. يُنْعَى، عَذَابٌ أَلِيٌّ، إِنَّ هُوَ

This is also known as IZHAAR-E-HALQI اِظْهَارَ حَلْقِي

No idghaam in the same word!

Idghaam

Idghaam means to incorporate a Saakin letter into a Mutaharik letter in such a way that both letters become a single Mushaddad Harf, e.g. مَنْ يَقُولُ مِنْ رَالٍ There are six letters of Idghaam, viz. ي ر م ل و ن (يُرْمَلُونَ) Idghaam is divided into two kinds as follows:

- (1) IDGHAAM BIL GHUNNAH اِدْغَامٌ بِالْغَنَةِ known as IDGHAAM NAAQIS اِدْغَامٌ نَاقِصٌ
- (2) IDGHAAM BI-LAA GHUNNAH اِدْغَامٌ بِلاَغَنَةٍ also known as IDGHAAM TAAM اِدْغَامٌ تَامٌ

Of the six Huroof of Idghaam, four belong to Idghaam Bil-Ghunna. They are يُرْمَلُونَ and two, viz., ر ل belong to Idghaam Bil-Ghunna.

Idghaam Bil Ghunna

If after Noon Saakin or Tanween any one of the four letters of Idghaam Bil Ghunna appears, the Noon Saakin or Tanween will be recited with GHUNNAH, e.g. مَنْ يَشَاءُ وَيَلَّ يَوْمَئِذٍ

Idghaam Bi-Laa Ghunna

If after Noon Saakin or Tanween any one of the two letters ر ل of Idghaam Bi-laa Ghunna appears, the Noon Saakin or the Tanween will be pronounced without any Ghunna, e.g. مِنْ رَبِّهِمْ، مِنْ لَدُنْ

Iqlaab

If after Noon Saakin or Tanween there appears a BAA ب the Noon Saakin or the Tanween will be changed into the Harf Meem م and pronounced with Ghunna. This changing of the Baa into a Meem is called IQLAAB, مِنْ بَعْدِ، سَمِيعٌ بَصِيرٌ

Ikhfaa

Ikhfaa means to pronounce the Noon Saakin or Tanween lightly through the nose in such a way that the tongue does not pronounce the NOON fully from its Makhraj. There are fifteen letters of Ikhfaa, viz. (مُسْتَجَرَّ صَدَّكَ فِتْنَى صَطَّ شَدَّ) ت ث ج د ذ ز س ش ص ض ط ظ ف ك

If after Noon Saakin or Tanween any one of these letters of Ikhfaa appears, the Noon Saakin or Tanween will be recited with IKHFAA. This is also referred to as IKHFAA-E-HAQEEQI يُنْفِقُونَ e.g. اخفاء حَقِيقِي

Meem Saakin

MEEM SAAKIN is the Harf Meem with a Jazm م. There are three rules regarding MEEM SAAKIN. These are: (1) IDGHAAM (2) IKHFAA (8) IZHAAR

Idghaam

If a MEEM appears after a MEEM SAAKIN, both MEEMS will be incorporated and recited with GHUNNAH, e.g. آم مَنْ

Ikhfaa

If after MEEM SAAKIN the Harf Baa ب appears, the Meem Saakin Will be pronounced with IKHFAA. This Ikhfaa of the Meem Saakin is known as IKHFAA-E-SHAFAWEE اِخْفَاءٌ شَفَوِيّ e.g. اَكْفَرْتُمْ بَعْدَ اِيْمَانِكُمْ

Izhaar

If after MEEM SAAKIN there appears any letter besides MEEM م and BAA ب the Meem Saakin will be pronounced with IZHAAR, i.e. without Ghunna. This Izhaar of Meem Saakin is known as IZHAAR-E-SHAFAWEE اِظْهَارَ شَفَوِيّ e.g. اِذَا رَجَعْتُمْ اِلَيْهِمْ

The Kinds Of Idghaam

Definition

IDGHAAM means to incorporate a Saakin Harf into a Mutaharrik Harf so that both Huroof become a single Mushaddad Harf.

There are three kinds of IDGHAAM, viz.,

IDGHAAM MUTA-MAA-THILAIN اِدْغَامُ مُتَمَاتِلَيْنِ

IDGHAAM MUTA-QAA-RIBAIN اِدْغَامُ مُتَقَارِبَيْنِ

IDGHAAM MUTA-JAA-NISAIN اِدْغَامُ مُتَجَانِسَيْنِ

Idghaam Muta-maa-thilain

If the same Harf is repeated, the first being Saakin, it will be known as Idghaam Muta-maa-thilain. It is Waajib (Compulsory) to make Idghaam in this case, e.g. قَدْ دَخَلُوا، إِذْ ذَهَبَ

Idghaam Muta-Qaa-Ribain

The Idghaam, which will take place in two letters of different Sifaat, but with Makhaarij close to each other and the first of these two letters is Saakin, is known as IDGHAAM MUTA-QAA-RIBAIN. In this case it is permissible to make the Idghaam, e.g.

أَلَمْ نَخْلُقْكُمْ

Both Idghaam Naaqis and Idghaam Taam are permissible with regard to Idghaam Muta-qaa-ribain although Idghaam Taam is preferable.

Idghaam Muta-Jaa-Nisain

If there are two letters whose Makhrāj is the same, but which differ in Sifaat and the first letter is Saakin, then the Idghaam which

will occur is known as IDGHAAM MUTAJAA-NISAIN. This Idghaam is permissible, e.g. قَالَتْ طَائِفَةٌ بَسَطْتُ

Idghaam Taam And Idghaam Naaqis

IDGHAAM TAAM means to change the first Harf or to incorporate the first Harf into the second Harf in such a way that none of the Sifaat of the first Harf remain, e.g. قُلْ رَبِّ

IDGHAAM NAAQIS means to incorporate the first letter into the second letter in such a way that some of the Sifaat of the first Harf remain, e.g. مَنْ يَقُولُ، مِنْ وَالٍ

Alif-Laam Tareef اَلِفْ لَامُ تَعْرِيف

The Alif ا and the Laam ل which precede the Huroof are known as ALIF-LAAM TA'REEF. Alif-Laam Ta'reef has two conditions, viz., IZHAAR and IDGHAAM.

Izhaar

When the Alif-Laam Ta'reef precede any one of the following fourteen letters contained in the combination: ابغ حجك زحف غقيمه then the condition of IZHAAR will apply. In other words the Alif and the Laam will be pronounced from their Makhaarij, e.g.

ذُو الْفَضْلِ الْعَظِيمِ

The LAAM which appears before the above-mentioned fourteen Huroof is known as LAAM QAMARIYYAH لَامُ قَمَرِيَّة

Idghaam

When the Alif-Laam Ta'reef precedes any one of the following fourteen Huroof contained in the combination:

سَزِدْ ضِلْ نَظِرْ صَطِ شِدْ then the condition of IDGHAAM will apply which means that the LAAM will be incorporated into the

Harf following it, e.g. وَالشُّشْسِ

This LAAM is known as LAAM SHAM-SIYYAH لَام شَمْسِيَّة

Madd

In Tajweed, MADD means to lengthen or stretch the sound of a letter. There are three letters of MADD, viz. ا و ي

These three letters will be known as Huroof-e-Madd only if:

- (1) The ALIF is Saakin and preceded by a Pathah.
- (2) The WAAW is Saakin and preceded by a Dhammah.
- (3) The YAA is Saakin and preceded by a Kasrah.

N.B.—a YAA SAAKIN and a WAAW SAAKIN which are preceded by a Pathah are known as HUROOF-E-LEEN.

The Kinds Of Madd

There are two kinds of MADD:

- (1) MADD-E-ASLI مَدِّ أَصْلِي
- (2) MADD-E-FAR'I مَدِّ فَرْعِي

Madd-e-Asli

If after a Harf-e-Madd there is no Hamza ء or Saakin, the Madd will be known as MADD-E-ASLI. The duration of Madd-e-Asli is ONE ALIF. It is not permissible to stretch or lengthen the Madd-e-Asli less than one Alif.

THE DURATION OF ONE ALIF is the time taken to open or close the finger.

Examples of Madd-e-Asli: قَالَ يَقُولُ سَمِيعٌ

Madd-E-Far'i

If the Harf-e-Madd is followed by a Saakin or a Hamza ء the Madd is known as MADD-E-FAR'I. There are thirteen kinds of Madd-e-Far'i as follows:

- | | |
|------------------------------------|---------------------------------|
| (1) Madd-E-Waajib Mut-Tasil | مَدِّ وَاجِبٍ مُتَّصِلٌ |
| (2) Madd-E-Jaaiz Mun Fasil | مَدِّ جَائِزٍ مُنْفَصِلٌ |
| (3) Madd-E-Aaridh | مَدِّ غَائِضٌ |
| (4) Madd-E-Badal | مَدِّ بَدَلٌ |
| (5) Madd-E-E'waz | مَدِّ عَوَاضٌ |
| (6) Madd-E-Laazim Kalmi Muthaq-Qal | مَدِّ لَازِمٍ كَلِمِي مُثَقَّلٌ |
| (7) Madd-E-Laazim Kalmi Mukhaf-Faf | مَدِّ لَازِمٍ كَلِمِي مُخَفَّفٌ |
| (8) Madd-E-Harfi Muthaq-Qal | مَدِّ حَرْفِي مُثَقَّلٌ |
| (9) Madd-E-Harfi Mukhaf-Faf | مَدِّ حَرْفِي مُخَفَّفٌ |
| (10) Madd-E-Leen | مَدِّ لَيْنٌ |
| (11) Madd-E-Silah | مَدِّ صَلَاحٌ |
| (12) Madd-E-Farq | مَدِّ فَرْقٌ |
| (18) Madd-E-Tamkeen | مَدِّ تَمَكِينٌ |

Madd-E-Waajib Mut-Tasil

If a Hamza ء appears after Harf-e-Madd in the same word, the Madd is known as Madd-e—Waajib Mut-tasil, e.g. جَاءَ، سُوءَ، مَيَّءَ

The Duration of this Madd is two, two-and-a-half, and four Alifs.

Madd-E-Jaaiz Munfasil

If after Harf-e-Madd a Hamza appears in another word, the Madd is known as Madd-e-Jaaiz Munfasil, e.g. قُولُوا آمَنُوا، مَا أَتَرَلْ

The Duration of this Madd is one, two, two-and-a-half, and four Alifs.

QASEERAH **قَسِيرَه**. If after the Haa-e-Zameer appears a Hamza Qat-i **هَمْزَةٌ قَطْعِيَّةٌ** the duration will also be two Alifs although one Alif is permissible, e.g. **مِنْ عَلَيْهِ إِلَّا**

For the rule of Madd-e-Silah to apply, it is necessary that there be a Mutahar-rik both before and after the Haa-e-Zameer. However, the following word which appears in Surah Furqaan is an exception to this rule, e.g. **فِيهِ مُهَيَّا**. Although no Mutaharrik appears before the Haa-e-Zameer in this example, the rule of Madd-e-Silah will apply.

If the Dhameer **ضَمِيرٌ** (pronoun) **هـ** is preceded by a Kasrah or a Yaa Saakin **ي** the Dhameer will be pronounced with a Kasrah, e.g. **بِهِ وَآلِيهِ**. However, in two places, the Dhameer will be pronounced with a Dhammah, viz. **وَمَا أَنَسَانِيَهُ** in Surah Kahaf **عَلَيْهِ اللَّهُ** in Surah Fatah and in two words the Dhameer will be Saakin, viz. **أَرْجُهُ وَالْقَهْ**. If the Dhameer (pronoun) **هـ** is not preceded by a Kasrali nor a Yaa Saakin, it (the Dhameer) will be pronounced with a Dhammah, e.g. **لَهُ وَرَسُولُهُ**

Madd-E-Farq

Madd-e-Farq appears in the Qur'an Shareef only in six places as follows:

Twice in Surah An'aam **أَلَذَّكَرَيْنِ**

Once in Surah Yunus and once in Surah Naml **آلَهُ**

Twice in Surah Yunus **أَلَانِ**

N.B. In these examples, Hamza Istifhaam **هَمْزُهُ اسْتِفْهَامٌ** precedes the Alif Laam Ta'reef. Istifhaam denotes a question, i.e. What?

The Duration of Madd-e-Farq is three Alifs.

Madd-E-Tamkeen

If two YAA **ي** appear in the same word, the first Yaa being

Mushaddad and the second Yaa, Saakin, the Madd resulting will be known as Madd-e-Tamkeen, e.g. **حَيَّتُمْ، النَّبِيِّنَ**

The Madd-e-Tamkeen should be fulfilled thoroughly, i.e. both Yaa should be pronounced fully.

Waqf

Waqf means to pause or to make a stop by breaking off the breath at the end of a word. There are four kinds of Waqf, viz.

- | | |
|-------------------|----------------|
| (1) WAQF-E-TAAM | وَقْفٌ تَامٌ |
| (2) WAQF-E-KAAFI | وَقْفٌ كَافٍ |
| (3) WAQF-E-HASAN | وَقْفٌ حَسَنٌ |
| (4) WAQF-E-QABEEH | وَقْفٌ قَبِيحٌ |

Waqf-E-Taam

Waqf-e-Taam means to pause at the end of a statement where the succeeding statement is not related to the preceding statement, neither by words nor by meaning, e.g. **هُمُ الْمُفْلِحُونَ**

The statement which follows this statement has no connection whatever with **هُمُ الْمُفْلِحُونَ** Which precedes it.

Waqf-E-Kaafi

Waqf-e-Kaafi means to make Waqf (to pause) at the end of a word, which has a relationship in the context of the meaning to the words preceding and succeeding it, but has no grammatical connection with the words before or after it, e.g. **لَا يُؤْمِنُونَ** (Beginning of Surah Baqarah).

The words which appear after **لَا يُؤْمِنُونَ** are **خَتَمَ اللَّهُ**

There is no grammatical connection between **لَا يُؤْمِنُونَ** and **خَتَمَ اللَّهُ** But, in meaning there is a relationship since both refer to "the unbeliever."

Waqf-E-Hasan

Waqf-e-Hasan means to make Waqf at the end of a word which has a Lafzi **لَفْظِي** connection (i.e. in words) with the word appearing after it, nevertheless the words together combine to form a full sentence, i.e. the words until that word on which the Waqf is made, e.g. **الْحَمْدُ لِلَّهِ**

Where a Waqf-e-Hasan is made, one should not commence the recitation after this word on which this Waqf was made, but should re-start the recital. For example, if Waqf (in the above example) is made on the word **الْحَمْدُ لِلَّهِ** the recital should not continue from **رَبِّ الْعَالَمِينَ** but should be commenced again from **الْحَمْدُ لِلَّهِ**

Waqf-E-Qabeeh

Waqf-e-Qabeeh means to make Waqf on a word which has both Lafzi (in words) and Ma'nwi **مَعْنَوِي** (in meaning) relationship with the words following it. On such a Waqf the meaning will remain incomplete, e.g. Waqf is made on the word **بِسْمِ** which appears in **بِسْمِ اللَّهِ**. The word **بِسْمِ** has a Lafzi as well as Ma'nwi connection to the word **اللَّهُ** which follows it.

In **الْحَمْدُ لِلَّهِ** if Waqf is made on **الْحَمْدُ** the Waqf will be known as Waqf-e-Qabeeh since the word **الْحَمْدُ** is related to the words following it both in word and in meaning.

It is not permissible to make Waqf-e-Qabeeh. However, should one be forced (e.g. by the breaking of one's breath) to make Waqf-e-Qabeeh, one should restart the recital from the word preceding the word on which Waqf-e-Qabeeh was made.

The Ways Of Making Waqf

There are three ways of making Waqf at the end of a word, viz.,

- | | | |
|-----|----------------------|-----------------------------|
| (1) | ISKAAN-E-MAHZ | إِسْكَانَ مَحْضٍ |
| (2) | ISKAAN MA'AL ISHMAAM | إِسْكَانَ مَعَ الْإِشْمَامِ |
| (3) | ISKAAN MA'AR-RAUM | إِسْكَانَ مَعَ الرَّوْمِ |

Iskaan-E-Mahz

To recite the Harf-e-Mauqoof **حَرْفِ مَوْقُوفٍ** (the letter on which the Waqf is made) with a full Saakin (i.e. with a Jazm).

Iskaan Ma'al Ishmaam

Iskaan ma'al Ishmaam means to indicate with the lips towards a Dhammah immediately upon reciting the Harf-e-Mauqoof as Saakin, but the lips when indicating the Dhammah will not meet. Iskaan ma'al Ishmaam is practised only in a Dhammah, e.g. **نَسْتَعِينُ**

Iskaan Ma'ar-Raum

Iskaan ma'ar Raum means to pronounce only a third of the Harkat of the Harf-e-Mauqoof, i.e. to pronounce the Harkat of the last letter with such softness that only a person very close by is able to hear it. Iskaan ma'ar Raum is practised only in Dhammah and Kasrah.

N.B. In a FATHAH there is neither Ishmaam nor Raum. Only ISKAAN-E-MAHZ is practised in a Fathah.

RAUM and ISHMAAM are not practised in a Harkat-e-Aari'dhi **حَرَكَتِ عَارِضِي** (i.e. a temporary Harkat introduced as a result of joining two words), e.g. **وَلَقَدْ اسْتَهْزَى**

The Kasrah on the **د** of **لَقَدْ** is Aardhi, hence no Raum and Ishmaam.

RAUM and ISHMAAM will not be practised in the letter TAA **ت** which is written in the form of HAA **ه**; In the rounded form of the TAA **ة** the TAA will be pronounced a HAA **ه** in the case of Waqf.

Saktah

A SAKTAH سَكْتَة is also a stop or a slight pause. The difference between a Waqf and a Saktah is that the breath breaks off during the Waqf whereas in the Saktah the breath is not broken. After the SAKTAH pause the recitation continues without renewing the breath. According to Imaam Hafs (Ra.) there are four places in the Qur'an Shareef where Saktah has to be observed. They are:

- | | |
|--------------------|--------------------------------------|
| (1) SURAH KAHAF | عَوَجًا [×] قِيَمًا |
| (2) SURAH YASEEN | مِنْ مَّرْقَدِنَا [×] هَذَا |
| (3) SURAH QIYAAMAH | مَنْ [×] رَاقِي |
| (4) SURAH TATFEEF | بَلْ [×] رَانَ |

Saktah has to be observed on the words before the N in the above four examples.

The Mahaasin مَحَاسِنُ (Beautiful Ways) Of Tilaawat

There are seven Mahaasin or beautiful and proper ways of making Tilaawat (reciting the Qur'an Shareef).

TARTEEL	TAHSEEN
TAJWEED	TARSEEL
TAMNEEN	and
TABYEEN	TAUQEER

(1) Tarteel تَرْتِيلُ

To recite the Qur'an Shareef observing the Makhaarij and Sifaat of the Huroof together with practicing the various Wuqoof (plural of Waqf).

(2) Tajweed تَجْوِيدُ

To recite every Harf correctly as it should be recited.

(3) Tamkeen تَمْكِينُ

To recite the Huroof from their Makhaarij and to apply the various rules at their appropriate times.

(4) Tabyeen تَبْيِينُ

To recite very clearly.

(5) Tahseen تَحْسِينُ

To recite the Qur'an Shareef beautifully and rhythmically in the accent of the Arabs.

(6) Tarseel تَرْسِيلُ

To recite the Qur'an Shareef smoothly, with ease and lightly.

(7) Tauqeer تَوْقِيرُ

To recite the Qur'an Shareef with much awe, dignity and humility.

The Ma-Aa-Ib مَعَائِبُ (Defects) Of Recitation

There are sixteen defects in recitation, i.e. wrong ways in Qiraat. They are:

TAHMEEZ	TARJEE'
TAMDHEEGH	TAJEEL

TA'WEEQ	TANFEESH
TATWEEL	TAR-EED
WATH-BAH	TATNEEN
TAMTEET	RIKZAH
HAM-HAMAH	ZAM-ZAMAH
AN-ANAH	TAHZEEN

(1) Tahmeez تَهْمِيزُ

To produce the sound of Hamza in every letter.

(2) Tajeel تَعْجِيلُ

To recite with such speed that one letter is not distinguishable from another.

(3) Tatweel تَطْوِيلُ

To stretch the sound of the Madd more than its permitted length.

(4) Tatneen تَطْنِينُ

To produce the sound of Ghunnah where Ghunnah should not be made.

(5) Tarjee' تَرْجِيعُ

To pronounce a Harf from the throat in a way that the Harf is repeated.

(6) Ta'weeq تَعْوِيقُ

To prolong excessively in pronouncing the Huroof so that the breath breaks off in the middle of a word and then to start the recitation from after the letter on which the breath broke.

(7) Tar-eed تَرْعِيدُ

To "shake" the voice (to cause the voice to shudder) in the pronunciation of the Harkats and the Madd.

(8) Tamteet تَمْطِيطُ

To prolong the sound in such an improper manner that one letter is confused with another.

(9) Tamdheegh تَمْضِيعُ

To mumble out the Huroof.

(10) Tanfeesh تَنْفِيشُ

To recite the Harkaat (plural of Harkat) without completing them.

(11) Wath-Bah وَثْبَةُ

To start a letter without properly completing the previous Harkat.

(12) Rikzah رِكْزَةُ

To make Idghaam where Idghaam should not be made.

(13) Ham-Hamah هَمْهَمَةُ

To recite a Harf Mukhaf-faf with a Tashdeed.

(14) Zam-Zamah زَمْزَمَةُ

To recite in a singing voice.

(15) An-Anah عَنَانَةُ

To confuse the Hamza ء with Ain ع

(16) Tahzeen تَحْزِين

To recite in a voice as if crying.

Points Of Importance

- (1) لَيَاتَمَنَّ which appears in Surah Yusuf, Ruku No. 2, was originally لَيَاتَمَنَّ i.e. with two NOONS. The first Noon being with Dhammah and the second Noon with Fathah. It is not permissible to practise only Idghaam or only Izhaar in it. It is necessary to practise either Idghaam with ishmaam or izhaar with Raum in it.
- (2) لَكِنَّا هُوَ اللَّهُ which appears in Surah Kahaf as well as the word لَكِنَّا throughout the Qur'an Shareef will lose the Alif in the state of Wasl, i.e. reciting without pausing after it. However, in the state of Waqf, the Alif shall be recited. This same rule will apply to the following words, which appear in Surah Ahzaab: الظُّنُونَا الرَّسُولَا السَّيِّلَا
- (3) The second Hamza which appears in the word عَاجِجِي (Surah Haa-meem Sajdah) should be pronounced with Rakhaawat (softness), i.e. neither an Alif nor a Hamza. In Tajweed this "in between Hamza and Alif" pronunciation is known as TASHEEL.
- (4) In لَيْنَ بَسَطْتَ أَخْطُ مَا فَرَطْتُمْ only IDGHAAM NAAQIS is practised.
In لَيْنَ نَخْلُقْكُمْ both idghaam Naaqis and Idghaam Taam are practised although Idghaam Taam is preferable.
- (5) There are a number of places in the Qur'an Shareef where the ALIF is dropped off from the LAAM ALIF ي during recital. They are:

أَفَاتَيْنَ مَاتَ لَا إِلَى اللَّهِ 158
مِنْ نَبَأِ الْمُرْ 158
آل عمران: ركو ع 5 آل عمران: ركو ع 14 مائدة: ركو ع 5 النعام: ركو ع 3

47 لَا أَوْضَعُوا 47 إِنْ تَمُودَا 47 أُمِّ لَسَلُوا 47 لَنْ نَذْعُوا 47
توبيه: ركو ع 4 بود: ركو ع 6 ربيعه: ركو ع 3 كيف: ركو ع 2
لَكِنَّا هُوَ اللَّهُ 38 أَفَاتَيْنَ مَاتَ 38 رَمُودَا وَأَصْحَبُ 38 لَا أَذْبَحْنَهُ 38
كيف: ركو ع 5 انبياء: ركو ع 3 فرقان: ركو ع 3 نمل: ركو ع 2
لِيَرْبُوا فِي 38 لَا إِلَى الْجَحِيمِ 38 وَلَكِنْ لَيَسْلُوا 38 نَبَلُوا أَخْبَارَكُمْ 38
روم: ركو ع 4 صافات: ركو ع 2 محمد: ركو ع 1 محمد: ركو ع 3
1 5 تَمُودَا فَمَا 5 لَا أَنْتُمْ أَشَدُّ 5 وَتَمُودَا 5
نعم: ركو ع 3 حشر: ع 2 عيسى: ركو ع 3

- (6) ضَعُفٌ (which appears twice) and ضَعُفًا in Surah Room may be recited with the DHAAD ض either Madhmoom (with Dhammah) or Maftooh (with Fathah).
- (7) The following four words in the Qur'an Shareef are written with a SWAAD ص
(1) 51: 57 أُمُّهُمْ الْمُضْطَرُونَ 245 وَاللَّهُ يُفْضُ وَيَبْضُ (2) 88: 22 بِمُضْطَرٍ (3) 7: 69 فِي الْخَلْقِ بَضْطَةً (4)
The first two should be pronounced with SEEN س The third may be recited with either SWAAD ص or SEEN س The fourth with only SWAAD ص
- (8) In بِنَسِ الْأَسْمِ which appears in Surah Hujuraat, the Laam ل should be recited with Kasrah and joined with the SEEN س of the word اسْمِ Do not recite the Hamza before and after the Laam.
- (9) The Alif at the end of the word سَلَا which appears in Surah Dahr may either be dropped off or recited in the state of Waqf.
- (10) The word قَوَارِيرَا appears twice in Surah Dahr, and at the end in both occasions an Alif appears. If Waqf is made on the first then the Alif will be recited, and if Wasl (i.e., no pause) is made, the Alif will not be recited.

With regard to the second قَوَارِيرَا the Alif will not be recited, both in Wasl and Waqf.

- (11) Waqf in لَيَكُونَا مِنَ الصَّاعِرِينَ (Surah Yusuf) and نَسْفَعَا (Surah Iqra') should be made with the Alif, i.e. the Alif has to be recited.
- (12) The Yaa in اَتَانِي اللَّهُ (Surah Naml) should be recited with Fathah when joined to the word اللَّهُ. if Waqf is made on the Yaa ي it is permissible to either drop off the Yaa or maintain the Yaa, i.e. pronounce it.
- (13) in يَلْهَيْ ذَلِكَ (Surah A'raaf) it is permissible to incorporate (make Idghaam) the Thaa ث into the Thaal ذ during Wasl.
- (14) It is permissible to make Idghaam of the Baa ب into the Meem م in اِرْكَبْ مَعَنَا which appears in Surah Hood.

The Meaning Of The Abbreviated Words In The Qur'an Shareef

- (a) The letter Meem (م) is known as Waqf-e-Laazim. It is necessary to pause wherever the Meem appears. If a pause is not made, there is the possibility of the meaning changing.
- (b) The letter Twaa (ط) is the sign of a pause known as Waqf-e-Mutlaq. A pause should be made on it. it indicates that the meaning has not been fully stated yet.
- (c) The letter Jeem (ج) is the sign of the pause known as Waqf-e-Jaaiz. It is preferable to pause here although not pausing is permissible.
- (d) The letter Zaa (ز) indicates that it is preferable NOT to pause.
- (e) The letter Swaad (ص) known as Waqf-e-Murakh-khas indicates that it is preferable NOT to stop although pausing is permissible. The difference between the rule of Zaa and

Swaad is in their application, i.e. the desirability of NOT pausing is greater at the pause of Swaad.

- (f) The word Swaad-laam-yaa (صلی) is the abbreviation of "Al-wasl Aulaa" which means "Joining is preferable. The reader should carry on reading. This is more meritorious.
- (g) The letter Qaaf (ق) is the abbreviation of "Qeel alayhil waqf" which means "It has been stated that a pause should be made on it". No pause should be made here.
- (h) The word Swaad-laam صل is the abbreviation of "Qad yoosalu" which means "Will be joined occasionally. Occasionally one may pause here and occasionally not, although pausing is preferable.
- (i) The word Qif قف is a command meaning Pause! It appears at such places where the possibility exists that the reader will continue reciting without pausing.
- (j) The letter Seen س or the word Saktah سكتة indicates a pause without breaking the breath. In other words the reciter shall momentarily pause and continue without breathing afresh.
- (k) The word Waqfah (وقفه) is the same as Saktah with the difference that the Waqfah pause is longer than the Saktah pause.
- (l) The word Laa (لا) means "Do not!" This word appears sometimes at the end of a verse and sometimes during the verse. If it appears within the verse then it is not permissible to pause and if it appears at the end of a verse then one may or may not pause.
- (m) The letter Kaaf (ك) is the abbreviation of "Kathaalik" which means "similarly", in other words, the same sign as the one preceding it will apply here.
- (n) The letter Jeem with three dots (ج) is the symbol for the word Mu'anaqah. Wherever this rule applies, there will appear Jeem twice. Pause on any one of the two Jeems. If a

قل - allowed to stop

pause is made on the first *Jeem*, then no pause should be made on the second *Jeem*. If one pauses on the second *Jeem*, one should not pause on the first *Jeem*.

The Mustahab Method Of Ending (Making Khatam) Of The Quran Shareef

Rasulullah ﷺ advised his Holy Companions to adopt the following method when arriving at the end of the Qur'an Shareef:

After reciting the last Surah of the Qur'an Shareef, viz; Surah Naas, recite Surah Fatiha and the beginning of Surah Baqarah until the words, **أُولَئِكَ هُمُ الْمُفْلِحُونَ**

If the Qur'an is being completed in Taraaweeh or Nafl Salaat, then recite until the end of Surah Naas in the first Raka't and in the second Raka't recite Surah Fatiha and the beginning of Surah Baqarah until the words, **أَوَلَيْكَ هُمُ الْمُفْلِحُونَ** ؕ

After completing (making Khatam) of the Qur'an Shareef, Dua should be made as it is an occasion of ready acceptance. It should be remembered that no custom or ceremony is to be observed at the time of making Khatam as is the practice nowadays in some quarters.

Dua To Be Recited When Completing The Quran Shareef

اللَّهُمَّ أَنْسُ وَحْشَتِي فِي قَبْرِى اللَّهُمَّ ارْحَمْنِى بِالْقُرْآنِ الْعَظِيمِ وَاجْعَلْهُ لى إِصَامًا وَنُورًا وَهُدًى وَرَحْمَةً، اللَّهُمَّ ذَكِّرْنِى مِنْهُ مَا نَسِيتُ وَعَلِّمْنِى مِنْهُ مَا جَهِلْتُ وَارْزُقْنِى بِلَاوَتِهِ آثَاءَ اللَّيْلِ وَآثَاءَ النَّهَارِ، وَاجْعَلْهُ لى حُجَّةً يَارَبَّ الْعَالَمِينَ.



Tajweed holds great significance since without this science one can not recite the *Quran* properly with correct pronunciation and accuracy. Even the most learned people make errors and inaccuracies while reciting the *Quran Karim*.

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